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AN AMPHORA WITH A NEW ΚΑΛΟΣ-NAME IN THE BOSTON MUSEUM OF FINE ARTS¹

BY GEORGE HENRY CHASE

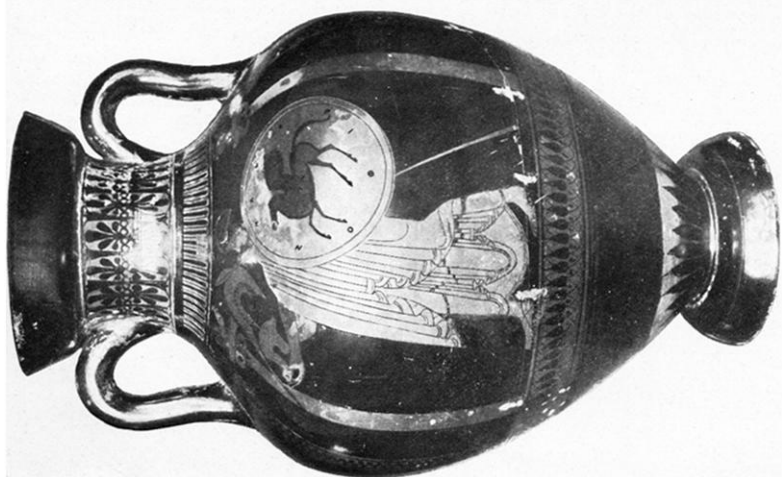
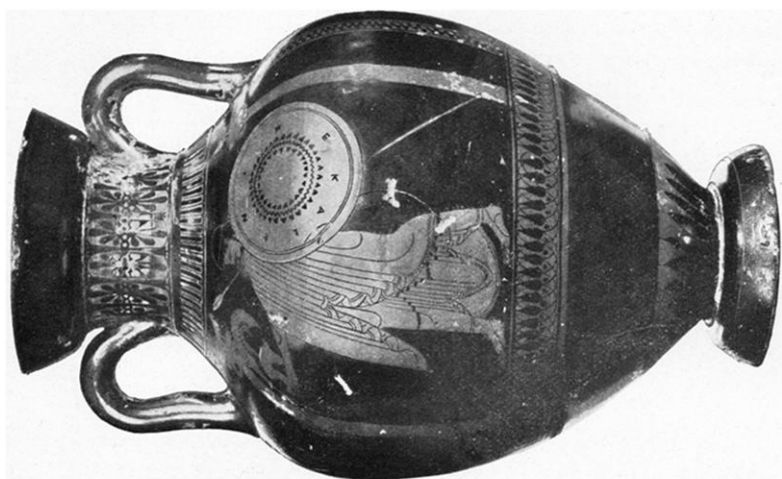
THE vase which is reproduced on the accompanying plate is a red-figured amphora of severe style which was acquired from the Perkins Fund by the Boston Museum of Fine Arts in 1895, and is noted in the Trustees' Report for that year.² For permission to publish it I am indebted to Dr. Edward Robinson.

The shape is one which is commoner among black-figured than among red-figured vases,—an amphora with wide mouth, strong shoulder, comparatively narrow foot and cylindrical handles. About the base of the neck a plastic ring in very low relief serves to distinguish the neck from the shoulder. The height is 43.6 cm. The vase was broken and mended in antiquity; traces of this ancient repair appear clearly in the reproduction.

The painted decoration consists of rays at the bottom and a chain palmette pattern on the neck. On each side a panel is set off by a tongue pattern at the top, a lotus-bud pattern at the bottom, and an ivy pattern at the sides. Within this field on both sides Athena is represented, striding to left, between two Ionic columns without base, each surmounted by a cock. The goddess wears a heavy chiton with diploidion, treated in formal folds, and carries in her right hand an Attic helmet with a high crest, in her left, her shield and spear. The crest of the helmet is decorated with a row of dots, and the sandals are indicated in three cases by the lines of the straps. Applied red is sparingly used,—for the fillets in the hair of the two figures of Athena, for the combs and the wattles of the cocks, and for three broad lines drawn entirely

¹ The present paper, in a slightly different form, was read at the General Meeting of the Archaeological Institute of America at Princeton, January 2, 1903, and a summary of it has been published in the report of the meeting. Cf. *Am. Jour. Arch.* VII (1903), p. 96.

² Trustees of the Museum of Fine Arts: *Twentieth Annual Report* (Boston, 1896), p. 19, No. 13. The vase is numbered P 6516.



around the vase, one just above the rays, two just below the panels. The style is that of the early severe red-figured vases, characterized by the hard, straight lines of the chiton, the eye in full front, the representation of the hair as a thick mass with only a single curl falling in front of the shoulder, and the inordinate length of the fingers and toes. The way in which the chiton is drawn tightly about the back, so as to show the outline of the leg, is also characteristic of the period.

The influence of the well-known class of Panathenaic amphorae upon our vase is evident at first sight. That the vase is not a Panathenaic amphora, however, is clear from a number of considerations, — the use of the red-figured, instead of the black-figured, technique, the fact that Athena is represented on both sides of the vase, not on the obverse only, the pose of the figures, and the absence of the customary inscription, τῶν Ἀθηνῶν ἄλων. The name pseudo-Panathenaic amphora, therefore, which is used in the description of the vase in the Trustees' Report for 1895, is correct. It is to be classed with several other red-figured vases which imitate closely the genuine Panathenaic amphorae, and which have sometimes been wrongly associated with them and regarded as true prize vases.¹ The number of these, naturally enough, is not so great as the number of black-figured vases in which the influence of the Panathenaic type can be traced. The makers of imitative wares would naturally copy the technique as well as the style of their models, and the stiff, archaic figure of Athena was not likely to appeal to the rapidly developing painters of red-figured vases. Nevertheless, the influence of the Panathenaic amphorae can be seen in several vases of red-figured style. The best example that I know is an amphora in Athens,² in which the decoration (Athena brandishing her lance on one side, representation of a boxing contest on the other) conforms closely to the scheme of the Panathenaic amphorae. The only variation from the Panathenaic type is the addition of an altar in front of the figure of Athena. Another vase very similar to this is also in the National Museum at Athens.³ Such close imitation as this, however, is unusual

¹ Cf. Stephani, *Compte-Rendu de la Commission Impériale Archéologique*, 1876, p. 58.

² Collignon and Couve, *Catalogue des vases peints du Musée National d'Athènes*, No. 1169; publ. Benndorf, *Gr. u. Sic. Vasenbilder*, pl. 31, 2a, 2b.

³ Collignon and Couve, No. 1170.

in red-figured vases. In most cases, the painter does not follow his model so closely, but varies the traditional type in one way or another. So on a red-figured pelike in St. Petersburg,¹ the figure of Athena between pillars surmounted by cocks appears on both sides of the vase, but in neither case is she in the attitude of the Athena of the Pan-athenaic vases. In one instance she rests her spear upon the ground, in the other she holds her helmet in her hand and her spear leans against her shoulder. In both cases, an altar stands in front of the goddess. Both in conception and in drawing the figures of the St. Petersburg vase are very similar to those of our amphora. The two might very well be the work of the same master.

By far the most interesting features of the Boston vase, however, are the two shields which Athena carries. These are, in both instances, of the round, 'Argolic' type, drawn with the compass, and decorated, near the edge, with inner circles, one on the shield of the figure on the obverse, two on that of the figure on the reverse. Each bears a device and an inscription, one a Pegasus of the ordinary type with the words Πίθων καλή; the other, an ivy-wreath and Νίκη καλή. Of the devices there is little to be said. Both the winged horse and the ivy-wreath are of common occurrence on shields and frequently appear on the shield of Athena.² The combination, too, of a device and an inscription upon a shield is not unusual. I have noted two instances in which, as here, both the καλός-name and the adjective καλός are written upon a shield,³ two in which the name stands on the shield and the adjective is written outside,⁴ one in which the name alone appears upon the shield,⁵ and no less than eight cases where parts of the formula ὁ παῖς καλός are painted on shields that already have devices.⁶ The

¹ Klein, *Gr. Vasen mit Lieblingsinschriften*, 2d ed., p. 121, figs. 32 and 33.

² Cf. *Harv. Stud. Cl. Phil.* XIII, pp. 109 and 127.

³ British Museum B134, publ. Walters, *Cat. of the Greek and Etruscan Vases in the British Museum*, Vol. II, pl. 3; Cab. de Médailles 7892, publ. Hartwig, *Meisterschaften*, p. 132, pl. 16.

⁴ Kylix in Heidelberg (cf. Klein, *Liebingsinschriften*, 2d ed., p. 67) and the pelike in St. Petersburg.

⁵ Museo Gregoriano 220, publ. *Mus. Greg.*, Vol. II, pl. 71, 4b (1st ed.), pl. 75, 4b (2d ed.); cf. Klein, *Liebingsinschriften*, 2d ed., p. 115.

⁶ Cf. *Harv. Stud. Cl. Phil.* XIII, p. 111.

occurrence of such inscriptions on the surface of a shield, in fact, has no more significance than their appearance on stelae and other convenient surfaces.

In this case, however, each of the inscriptions is in a way unique, at least so far as I have been able to discover. For the inscription *Νίκη καλή* I have been able to find only one parallel, and that not a very close one. The same words appear on a red-figured hydria in the British Museum,¹ but they are here placed over a figure of Victory and seem to be only a variation from the common practice of placing the names of figures near them. On the whole, I am inclined to believe that the inscription on the Boston vase is to be traced to the influence of the Panathenaic amphorae which our artist was so evidently copying. Such vases are intimately connected with the idea of victory, and the figure of Nike is frequently represented upon the two columns in late Panathenaic vases, either alone or in company with Athena.² It is even possible that the word *νίκη* in this place has nothing to do with the goddess, that the inscription simply means "Victory is good" or "It's fine to win," or something of the sort. It is noteworthy that the reverse of a Panathenaic amphora in Munich³ bears the inscription *σταδίου ἀνδρῶν νίκη* and another in the British Museum⁴ has the words *Δυ(σ)νεικίη(ο)υ ἵππος νικῆ*, which are apparently spoken by one of the characters. An inscription of this kind might very well suggest to an artist who was striving for novelty a variation of the usual *καλός*-formula, such as we find upon our vase.

In the inscription on the obverse of the Boston vase, it is to be noted first of all that this is a new *καλός*-name. It is not noted by Klein, and I have not found it on any other vase. The name *Pithon*, in fact, is of comparatively rare occurrence anywhere. It appears in the famous list of the men of the tribe *Erechtheis* who fell "in Cyprus, in

¹ E 251, cf. Smith, *Cat. of the Greek and Etruscan Vases in the British Museum*, Vol. III, p. 189.

² E. g. British Museum B608, B610, publ. *Mon.*, Vol. X, pl. 47*b*, 47*d*. Other examples in the Museum of Sèvres and in the Louvre are publ. *ibid.*, pl. 47*e*, 47*g*, and 48.

³ Jahn, *Beschreibung der Vasensammlung König Ludwigs in der Pinakothek zu München*, No. 498; publ. *Mon.*, Vol. I, pl. 22, 4*b*.

⁴ B 144, publ. Gerhard, *Auserlesene Vasenbilder*, pl. 247.

Egypt, in Phoenicia, at Halieis, in Aegina, and at Megara in the same year," probably the year 459/8 B.C.¹ It occurs again in a fragmentary list of names of about the same date.² And in a list of victors, presumably in the Panathenaic games, which dates from the first half of the second century B.C., Polyclitus, son of Pithon, of Alexandria, is mentioned as the winner of the contest of the ἀποβάται.³ In literature, the name rarely appears, and is frequently confused with other forms. Thus two of Alexander's generals apparently bore the name, Pithon, son of Agenor, and Pithon, son of Krateas or Krateuas, but the manuscripts of the authors who mention them give the forms Πείθων and Πύθων as well as Πίθων.⁴ The form Πίθωνι, which is read in Pollux⁵ for Mss. Πίθων would furnish another example; but this should probably be emended to Πιθῶνι.⁶ These are all the occurrences of the name that I have been able to discover. One is tempted to suggest that the Pithon who fell in 459/8 may have been the subject of the inscription on the Boston amphora. His youth would probably fall about the year 490 B.C., the date to which the Boston vase may reasonably be assigned. But this, after all, is no more than a plausible conjecture.

The combination of a feminine adjective with a masculine name in a καλός-inscription is, I think, unique, and its significance may be vari-

¹ *CIA* I, 433, col. 2, line 26. On the date, cf. Busolt, *Gr. Geschichte*, III, p. 305, foot-note.

² *CIA* I, 434, line 16.

³ *CIA* II, 966A, line 35.

⁴ The passages in question are: Arrian, *Anab.* 6, 6, 1; 6, 7, 2 f.; 6, 8, 2 f.; 6, 15, 4; 6, 17, 1 ff.; 6, 28, 4; 7, 26, 2; *Ind.* 18, 6; Diodorus, 18, 3, 1; 18, 4, 8; 18, 7, 3; 18, 7, 9; 18, 36, 5; 18, 39, 2; 18, 39, 6; 19, 12, 1; 19, 14, 1; 19, 17, 2; 19, 19, 4; 19, 20, 2; 19, 46, 1; 19, 46, 3; Polyaeus, 4, 6, 14; Photius, pp. 64a, b, 69a, 71b; Plut. *Alex.* 76. Cf. Ellendt's note on Arr. *Anab.* 6, 7, 4. The editors, in general, content themselves with making the readings uniform for the author they are editing. The form Pithon, which is given by Curtius (9, 8, 16; 10, 7, 4; 10, 7, 8; 10, 10, 4), Justin (13, 4, 21), and Trogus (Prol. 13), might, of course, represent either Πίθων or Πείθων in their Greek sources. Two other generals of Alexander who may have borne the name Pithon, are the "son of Sosikles" and the "son of Antigenes." They are mentioned only by Arrian (*Anab.* 4, 16, 6 f.; *Ind.* 15, 10), and the weight of editorial opinion, at all events, favors the reading Πείθων in both cases, so that they are best left out of consideration.

⁵ 10, 179.

⁶ Cf. Dindorf's note in his edition, Vol. V, p. 1850.

ously explained.¹ It may be only a careless slip, induced by the Νίκη καλή of the other side. More probably, however, the painter meant to characterize Python as an effeminate young dandy, with perhaps a suggestion of something even more uncomplimentary, just as Aristophanes stigmatizes Cleonymus by changing his name to Κλεωνύμη,² and as Horace speaks of Pediatia,³ Cicero of Egilia,⁴ and Tacitus of Gaia Caesar.⁵ Whatever be the explanation, the combination is an unusual one and adds materially to the interest and importance of the new καλός-name.

¹ It is possible, of course, that the inscription should be read not as a nominative but as a vocative, Πίθον καλέ. But such a reading is without parallel among καλός-names.

² *Clouds* 680.

³ *Sat.* I, 8, 39.

⁴ *De Oratore* 2, 277.

⁵ *Ann.* 6, 5.